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The materials of the Bridgeport course are broadly similar to those which Howard has selected. In fact, the tables of contents in physics and chemistry would be almost identical. Two-thirds of the book is occupied by the physics section, and there is no treatment of biological materials.

Howard's book is predominantly a laboratory manual, but with considerable descriptive matter curiously interwoven, so that it is sometimes difficult for one to know whether one is reading text or laboratory directions. The other book is written as a textbook, but includes directions for thirty-seven experiments. In neither book is there any attempt to correlate the several sciences represented.

Both books appear to be the product of the classroom. They are adapted to the use of first-year pupils, and doubtless will be found serviceable in any school in which it is desired to administer the sort of course which they represent. It must be understood that this course is in fact made up of short courses in physics, chemistry, physiology, and biology, each of which is a separate entity. To the problem of the organization of a general course in science for elementary instruction there is no contribution.

Animal Study, with Directions for Laboratory and Field Work. By W. H. D. MEIER. Boston: Ginn & Co., 1910. Pp. 36. \$0.75.

This book is a combination of laboratory directions and a notebook of the loose-leaf type. The directions for each exercise are printed at the top of a sheet, the remainder being left for the pupil's notes.

The studies begin with the grasshopper and proceed in order through the invertebrates from insecta to protozoa. After the protozoa, vertebrata are taken up, beginning with fishes. The groups selected are not studied with equal minuteness. For instance, insects and crustaceans are given fifteen pages, as against three for mammals. The directions are written for use with specific type-animals illustrative of the various groups, with the exception that no types of reptiles, birds, or mammals are named. The exercises upon the mammals point to the library rather than to the laboratory.

The usefulness of published laboratory directions such as these is always a matter of dispute. Doubtless most well-trained teachers will prefer to prepare the directions for their classes. Granted that some such printed directions are desired, there is no reason why most of these should not be found useful.

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Questions on Shakespeare. I, Introductory; II, First Histories, Poems, Comedies. By ALBERT H. TOLMAN. Chicago: The University of Chicago Press, 1910. Pp. xv+215; x+354. \$0.75; \$1.00.

Questions on Shakespeare is a work in six parts, or more accurately in five parts and an introduction; for the first volume contains no questions. Of the six only the first two are as yet ready.

Part I contains a brief discussion of the uses to which the books may be put and a recommendation of the methods which, under different circumstances, the author recommends. A long paper on Shakespeare's language, another on his verse, and a

fairly full and very carefully selected bibliography of the whole subject complete this volume.

The book may be used, according to the introduction, not only by the teacher, but even as a text to place in the student's hands. In that case it will certainly result that the whole study will become much more cut-and-dried than it would otherwise be. The mere sight of a book full of questions, with the preparation of which the teacher has nothing to do, will suggest a task, and one of which the teacher is only the unintelligent instrument.

The character of the questions is extremely interesting. They may fairly claim to be stimulating in the majority of cases. There are, however, some that are so plainly leading questions that they partake almost of the kindergarten character. These perhaps are intended for the youngest students, but even with them it is doubtful if frank and dogmatic statement is not better than a leading question. An example of a question that might better be an expression of opinion is found in Part II, p. 310: "Is Helena's conduct more alien to our sympathy than it would be to that of an Elizabethan?" It is questionable, too, whether the most inspiring way to use the interesting information found in the paper on Shakespeare's language is to read the generalization given there, and then search the plays for examples of it. It is much more interesting to form one's own generalizations from actual material than to search for proofs of another person's. How to conduct any detailed study of the language of the plays except at the cost of more important things is a problem that the book does not solve. In the case of more advanced students, of course, the work can be done frankly as investigation on plays with which they are already quite familiar.

Such directions as "Comment on the intense but unforced realism of the lines about hunting dogs and hunting" (Part II, p. 313) are surely wrongly worded for a book that is to be placed in the pupils' hands. "Where has he (Shakespeare) ridiculed the excessive or tasteless use of alliteration in verse in a previous comedy?" (Part II, p. 315) seems rather an unnecessary test of memory than a "stimulus to the formation of opinion."

The questions are, however, with remarkably few exceptions, very well put, and most of them are not only provocative of thought on the subject immediately in hand but stimulating to thought in general. Many of them deal with character, and these range from those that obviously call the attention of the unobserving pupil to the fine points in character development, to those that are open to differences of opinion. "Is it true that any firm and strong delineation of character would be inappropriate in portraying the lovers?" (Part II, p. 317) is not a leading question, in spite of its form, and must point to the discovery of a valuable detail in the technique of comedy. Questions that bear directly on dramatic technique in general are, however, rare, and probably it is best that they should be; for the result of such study is to call attention to the differences in dramatic technique of the two ages rather than to build up a definite body of theory in regard to what is permanent in the method of writing for the stage. The questions on sources must of course be only for those who are well advanced in Shakespearean study and who have at hand adequate means for investigation. Theorizing under other circumstances is not only useless but downright harmful, since it leads inevitably to unscholarly habits. The book should contain more explicit warning with regard to these questions.

Certainly the work as a whole cannot be overpraised. Its material is accurate and full, and most useful to the teacher of English literature and to the independent

student. Whether such a book is valuable to the student in a class is not so certain, but as Professor Tolman says, after he has suggested various methods of uses, he does not care how it is used so long as it is used in an interesting and practical way.

The Ontario High School English Grammar. By O. J. Stevenson. Toronto: Canada Publishing Co., 1911. Pp. vi+276. \$0.45.

The *Ontario High School English Grammar* is an unusual grammar in several particulars. Its most notable quality is its logical construction. The method of presentation is synthetic; it begins with words and proceeds to words in combination, their relations to each other and their inflections. Although this is not the natural order for a student who is using the language as his own, it probably insures greater ease of comprehension. The most praiseworthy thing about the book is the fact that it accepts the English language as it is used today in speaking and writing, and not as it would be if it conformed to certain established traditions of grammar, and it systematizes this usage in the most sensible way. The grammar of other languages and the historical antecedents of present-day English are referred to only when they furnish the logical explanation of a form that would otherwise appear quite erratic. These explanations, when they are given, are quite full and accurate. The writers are more nearly unprejudiced than are the writers of any other grammar that the writer of this review is familiar with.

The only place in the book where the facts of the language are not reported truly is in the chapter that deals with the subjunctive. Here the conventional treatment of the subject has had its influence. The grammar has yet to be written that gives an unprejudiced account of the subjunctive as it appears in the best written production of the day. Another fault of the book is the illogicality of its definitions. Many of those given do not cover the ground, and some fail to distinguish contrasted forms. This is not, however, a serious fault, as the examples are so carefully chosen that they make the points clear.

The grammar is of unusual merit. It is a distinct improvement over the ordinary high-school textbook.

FRANK G. TOMPKINS

THE UNIVERSITY OF MICHIGAN

Nature Sketches in Temperate America. By JOSEPH LANE HANCOCK. Chicago: A. C. McClurg & Co., 1911. Pp. xviii+451. With 12 colored plates and 215 figures.

It is refreshing to find a piece of work so full of simply stated first-hand observations as is this book. Dr. Hancock for a long time has been a continuous and careful field-worker, and his liking for the out-of-doors, his keenness of observation, and his enthusiasm in seeking the truth about living things of all kinds have stimulated those who have had the privilege of going afield with him. The infectious enthusiasm of the author is constant throughout his book and should serve to give a genuine scientific interest in nature to many readers. The author believes that "it may be more agreeable to present the subject sometimes from the artistic or aesthetic point of view," and, while the truth of nature should not be sacrificed, it should be so presented "that it may reach a wider circle, thereby serving a greater usefulness." The style of the